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portions and considerable value, with rooms to themselves, catalogs, and corps of assistants to look after their mounting, cataloging and circulation.

"Such picture collections embrace all sorts of subjects—geography, travel, history, biography, natural history, and science—and in most of them particular attention is given to reproductions of paintings, sculpture, architecture and the decorative arts. Some libraries, the richer ones, include in these collections photographs in large and small sizes by important firms of photographers, like Braun, Clement & Company, The Detroit Publishing Company, etc.; a few have collections of engravings and etchings; but the greater number of them are content to assemble reproductions, published in sets or singly, like the Perry pictures, illustrations from portfolios, or cut out of books and periodicals, or culled from the multitude of sources made available by the half-tone and other cheap processes of reproduction.

"In some sections there is in operation a system of inter-library loans, as in New England, through the activities of the Library Art Club, organized in 1898 for the purpose of circulating for exhibition pictures for educational purposes. This club has, at the present time, a membership of eighty libraries and in 1912-13 its eighty-one exhibits were circulated 1,082 times.

"Libraries having buildings recently erected, especially those in the West and South, often have special exhibition rooms in which are shown not only collections such as have been described, but also collections of paintings and other objects of art. In some places these exhibitions are brought together through the efforts of local clubs, through inter-library coöperation, or through the assistance of such associations as the American Federation of Arts, of Washington, organized for the purpose of stimulating an interest in art by means of exhibitions, lectures, and its publication, ART AND PROGRESS.

"Of 132 libraries replying to inquiries from the Metropolitan Museum of Art, sent out in June of the present year, it

was found that fifty-seven have separate exhibition rooms for the display of pictures, and that forty display such collections, not in a special room, but in corridors, or other rooms pressed into this service. Thirty-nine libraries reported that they do not make exhibitions—five because of their proximity to museums of art, three because of lack of material, two for lack of room, and one because of a clause in the will of a donor forbidding it.

"It is also interesting to note that of the libraries making a practice of holding exhibitions, fifty-six have shown paintings; sixty-nine, photographs, and fifty-three, other forms of pictures; sixteen have shown sculpture; forty, decorative arts of one kind or another; thirteen, books; four, historical material; three, natural history objects, and five, useful arts."

#### ACTIVITIES AT THE CINCINNATI ART MUSEUM

Almost all art museums today are reaching out to the people endeavoring in every way to cultivate among them an interest in and love of art. One of the means employed by the Cincinnati Museum of Art is a set of sixty-two lantern slides of the museum and its collections, which is circulated by the Board of Education and the Public Library. These are accompanied by explanatory notes and are used as preparation for a visit to the museum. It has proved a great aid.

Among the recent acquisitions made by the museum to the permanent collection are a painting by James R. Hopkins entitled "Frivolity" and one by W. Elmer Schofield entitled "The Landing Stage at Boulogne." Mr. Hopkins received his training in the Art Academy of Cincinnati.

#### AN OLD CUSTOM REVIVED

In the days of the great masters it was customary for large commissions to be executed by the master and his pupils working together. During the past summer the chapel of the Corpus Christi Monastery at Hunt's Point, New